STEWART'S

THOROUGH SCHOOL

FOR THE

BANJO

BY

S. S. STEWART.

Author of The Young Banjoist, The Banjo player's hand book
The Artistic Banjoist The Minstrel Banjoist etc, etc.

price $2,50 in boards

PHILADELPHIA, PA.

PUBLISHED AT S.S.STEWART'S

BANJO AND MUSIC DEPOT

NORTH 8th ST. ABOVE CALLOWHILL.

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Robbie Lytle

His Book

and don't you forget it

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THE RUDIMENTS.

The signs used to represent musical sounds are called notes, and are named after the first seven letters of the alphabet.

The notes, are placed upon and between five parallel lines called a **STAVE**, or **STAFF**.

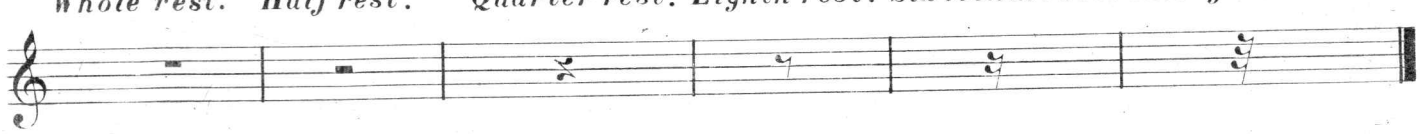
When notes appear beyond the limits of the Staff additional lines are employed called led--ger lines.

A sign, thus, 𝄞 denotes the treble cleff, in which all Banjo music is written.

SCALE WITH LEDGER LINES.

FORM AND VALUE OF NOTES.

FORM AND VALUE OF RESTS.



A dot placed after a note or rest prolongs its duration one half of its Original value.

TIME.

By time is meant the degree of rapidity in which a musical composition should be played or sung.

Time may be marked either by beating with the hand or foot or by counting.

Music is divided into bars or measures, each measure containing an equal value of notes or rests.

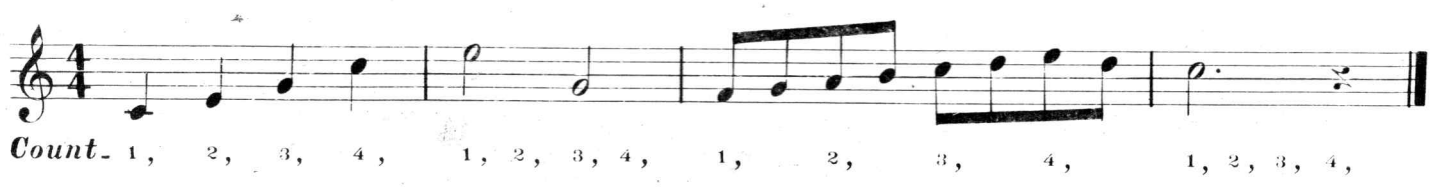
There are two different kinds of time called Common and Triple time.

These are divided into simple and Compound.

Simple or Common Time is expressed by a sign, thus , C or thus, $\frac{4}{4}$

A measure marked thus must contain the value of a whole note.

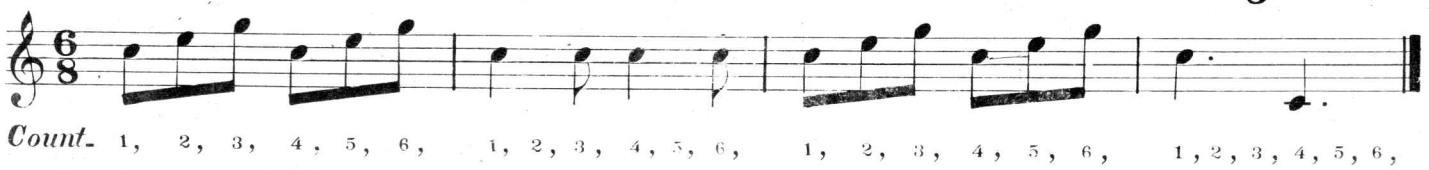
EXAMPLE_COMMON TIME.



EXAMPLE TWO FOUR TIME.

COMPOUND COMMON TIME.

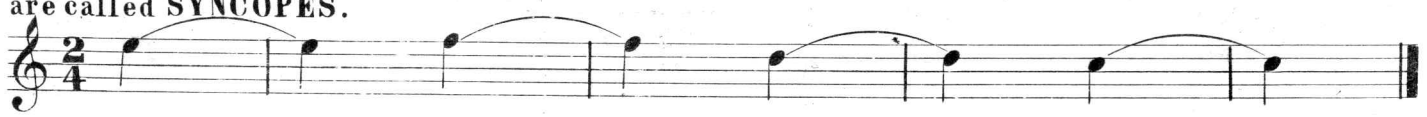
Each measure contains the value of six eighth notes, and is denoted thus, $\frac{6}{8}$



The time can be beat on first, and fourth count.

SYNCOPATION.

If two notes are successively tied, of which the first is unaccented, and the second accented, they are called **SYNCOPES.**

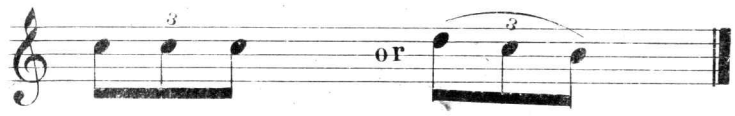


THE TRIPLET.

When three notes are united with a slur and figure three, like following example it denotes a Triplet.

The three notes are then to be played in the time of two notes, of the same kind.

EXAMPLES.



Played in the time of two of the same kind.

LEGATO AND STACCATO.

Legato. is an Italian word and signifies a smooth and connected style of playing.

EXAMPLE.

Staccato passages are played very short and distinct and generally denoted by dots placed over or under the notes.

EXAMPLE.

Played as though written thus,

CHARACTERS USED IN MUSIC.

A sign, thus, 𝄐 placed over or under a note or rest prolongs it beyond its usual length.

A sign, thus, denotes crescendo. the sound should be increased from soft to loud.

A sign, thus, denotes diminuendo. and signifies that the sound must be diminished from loud to soft.

p stands for piano, meaning soft.

pp stands for pianissimo, meaning very soft.

f stands for forte meaning loud.

ff stands for fortissimo meaning very loud.

SHARPS, FLATS, & NATURALS.

A sharp, thus, ♯ raises the note before which it is placed a semi tone, or half a tone.
A double sharp raises the note two semi tones, or a full tone.
A double sharp is denoted thus, 𝄪

A flat, thus, ♭ lowers the note before which it is placed a half tone.
A double flat lowers the note two half tones, or a full tone.
A double flat is denoted thus, 𝄫

EXAMPLES.

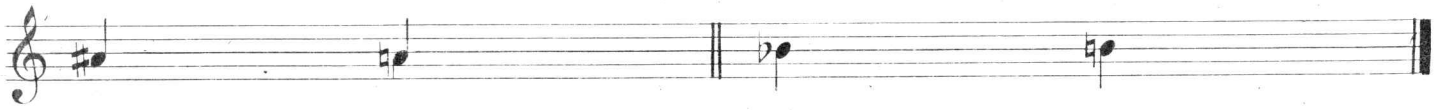
A. A sharp. A sharp. A double sharp played as B.

B B flat. B flat. B double flat played as A.

The Sharps or Flats necessary to a key are marked at the signature, or after the cleff.
They affect all the notes during the piece unless contradicted by naturals.
The natural, thus, ♮ contradicts either a flat, or a sharp and restores the note to its original pitch.

EXAMPLES.

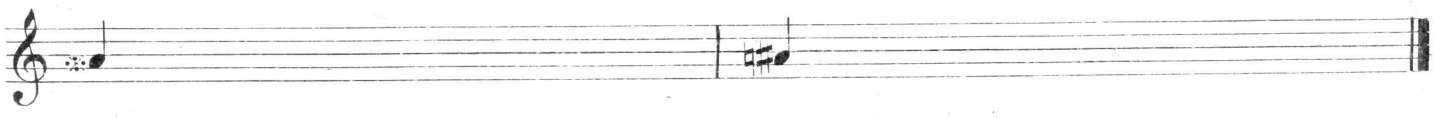
A sharp. A natural. B flat. B natural.



The double sharp is restored thus- by a natural followed by a sharp.

EXAMPLE.

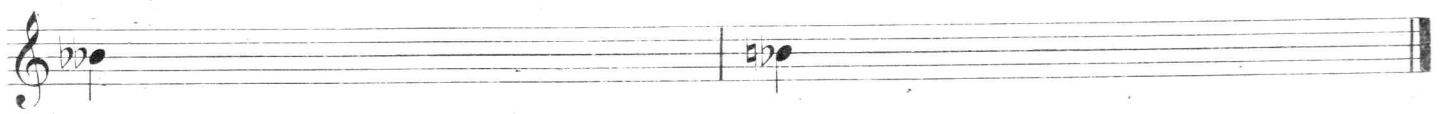
A double sharp. Restored to A sharp.



A double flat is restored by a natural followed by a flat.

EXAMPLE.

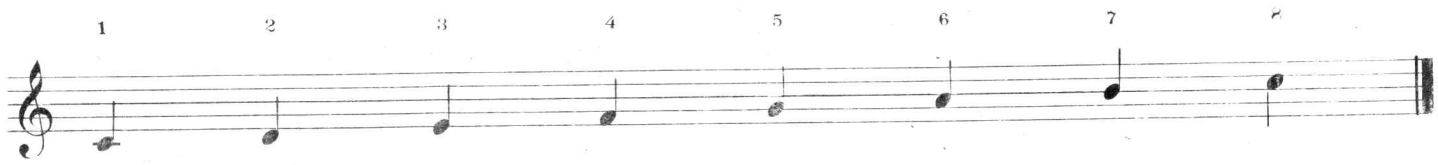
B double flat. Restored to B single flat.



THE MUSICAL SCALE.

The word Scale is given to a succession of seven notes.
There are two kinds of Scale the diatonic and the chromatic.
The diatonic scale consists of five tones and two semitones.(half tones.)
A semi tone or half tone is the smallest interval used in music of the present day.

THE MAJOR SCALE IS FORMED THUS.



full tone full tone semi tone full tone full tone full tone semi tone

From C to D a tone, from D to E a tone, from E to F a semitone, from F to G a tone, from G to A a tone, from A to B a tone, from B to C a semitone.

THE MAJOR SCALE IS THE SAME ASCENDING AND DESCENDING.

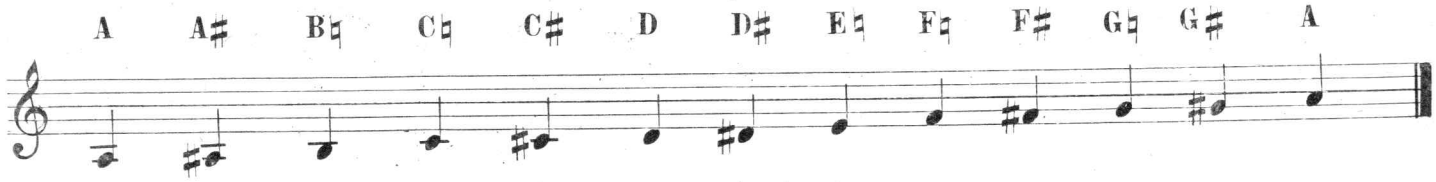
The Minor Scale is formed thus and that most generally used is not the same ascending and descending

EXAMPLE MELODIC MINOR SCALE.

In ascending the smallest intervals are from 2 to 3 and from 7 to 8.
In descending the smallest intervals are from 6 to 5 and from 3 to 2.

THE CHROMATIC SCALE CONSISTS OF TWELVE SUCCESSIVE SEMITONES.

EXAMPLE.



In ascending sharps are generally used and flats in descending.

THE KEYS.

As there are twelve semi tones within the octave or scale, and each one may be taken as the basis of a key; and as each key may be major or minor, there are thus twenty-four different keys. Twelve major and twelve minor.

Each major key has its relative minor key.

THE SIGNATURE.

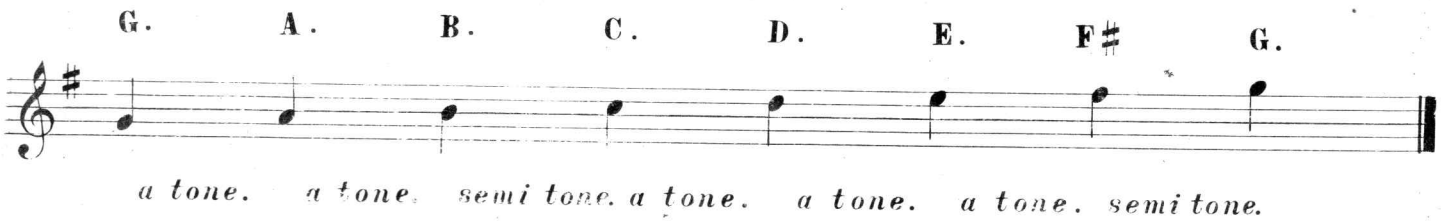
The key of C major has neither flats nor sharps as it is therefore called the natural key, or without signature.

If the student will examine and practice the scales in all the keys found further on in the work he will see that the intervals or degrees of tone from one note to the next are alike in all the keys.

Therefore beginning with the scale of C we take and transpose or raise each note a fifth higher and we have the key of G which in order to retain the proper intervals of sound, requires F to be made sharp.

In the following Example you will perceive that each note in the scale of G is five notes (a fifth) higher than the notes in the scale of C.

EXAMPLE.



Each major key has its relative minor key beginning a third below it.

The relative minor key to C major is A.

The relative minor key to G major is E.

A Key is said to be minor when the third note of the scale is the distance of three semi--tones from the first note.

In the major keys the third note is the distance of four semitones from the first.

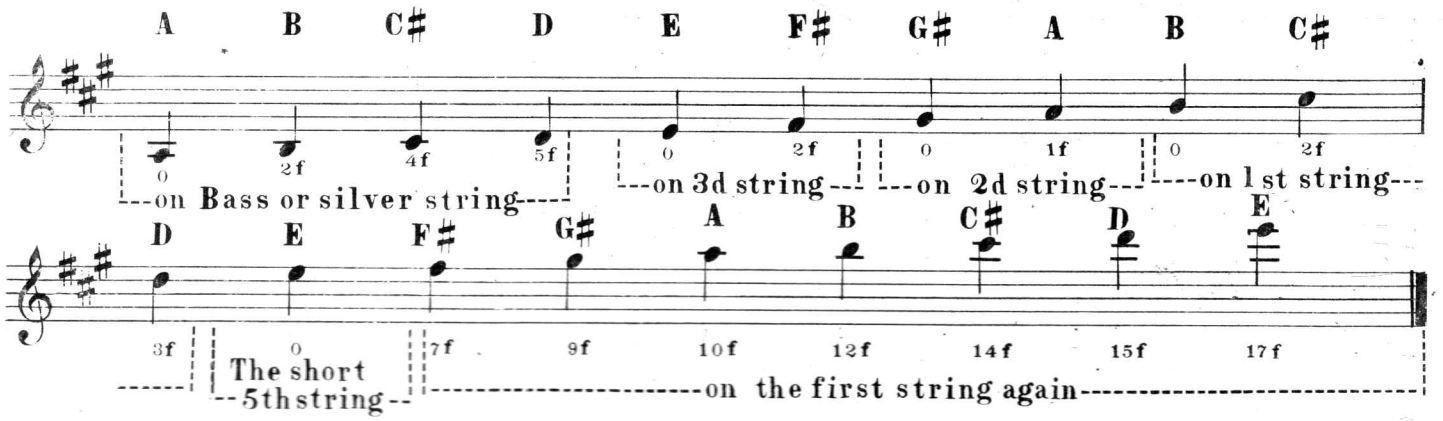
As previously shown the major and minor keys differ in the distribution of the intervals.

TUNING THE BANJO.

The Banjo strings named.

THE NATURAL SCALE OF THE BANJO.(A Major with 3 sharps.)

This key is called "the natural key of the Banjo" because it is the easiest key in which to play upon that instrument.


A B C♯ D E F♯ G♯ A B C♯
0 2f 4f 5f 0 2f 0 1f 0 2f
on Bass or silver string
on 3d string
on 2d string
on 1st string
D E F♯ G♯ A B C♯ D E
3f 0 7f 9f 10f 12f 14f 15f 17f
The short 5th string
on the first string again

0 stand for "open" string (without stopping the string with the fingers on the frets.)

f stands for fret, viz, 2 f_ for 2d fret, 4f_for 4 th fret, etc.

The short 5th string is denoted by a double stem, thus, the same note may be made on the first string at 5 th fret.

THE BANJO IN TUNE.

When the Banjo is in tune the open strings produce the notes shown above, but it is often customary to tune the strings to a higher pitch in order to produce a "sharper" or or brighter tone

A Banjo with a short neck requires to be tuned to a higher pitch than one with a longer neck

The followin rule is given for tuning without the aid of an instrument.

Begin with the fourth or silver string, which tune to A, or near it. (A below the staff on piano, organ or violin.) Then stop the 4th string at the 7th fret, and tune the 3d, or thickest gut string, in unison. Then stop the 3d string at 4th fret, and tune the 2d string in unison. Then stop the 2d string at 3d fret, and tune the 1st string in unison. Then stop the 1st string at 5th fret, and tune the short 5th string in unison. After sufficient practice the ear becomes accustomed to the sounds, and it is an easy matter to tune by ear without stopping the strings.

PICKING THE BANJO OR GUITAR STYLE.

Rest the little finger of the right hand on the head, near the bridge, to support and brace the hand. Pick the 3d 4th and 5th strings with the thumb. Pick the 2d string with 1st finger and 1st string with 2d finger. Some times it becomes necessary to pick with 3 fingers. especial--ly in chords etc.

STROKE PLAYING.

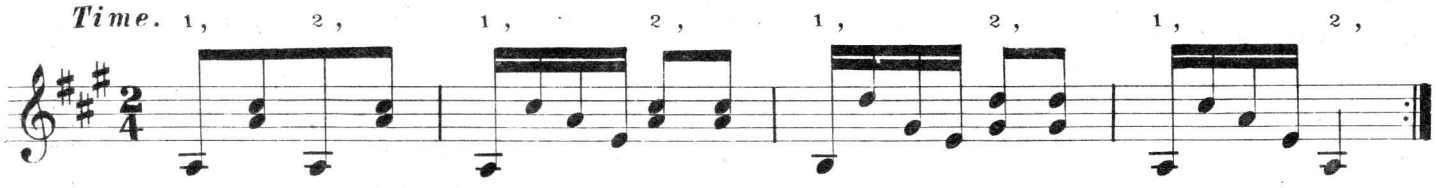
In stroke playing, now mostly used for marches, the first finger and thumb are used . A thimble is used to cover the nail of the first finger.

PRACTICE THE FOLLOWING EXERCISES GUITAR STYLE.

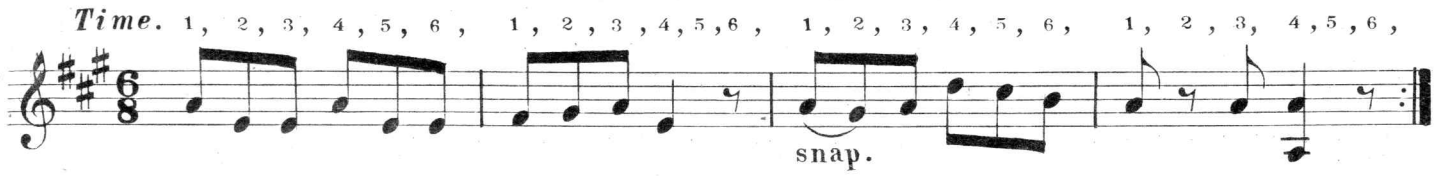
FIRST EXERCISE. Common Time.

SECOND EXERCISE. Waltz Time.

THIRD EXERCISE $\frac{2}{4}$ Time.



FOURTH EXERCISE $\frac{6}{8}$ Time.

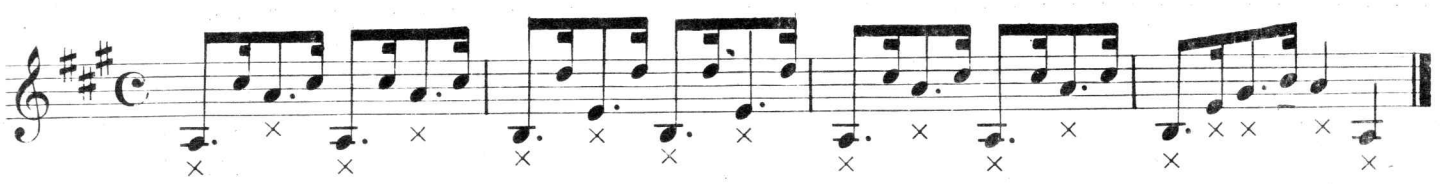


THE SNAP.

When two notes are united, with a curved line or slur ⌒ or ⌣ it generall denotes a snap.
The first note is struck or picked in the usual manner and the following note is snapped with the finger of the left hand used to stop the foregoing note.

PRACTICE THE FOLLOWING EXERCISES BANJO OR STROKE STYLE.

FIRST EXERCISE.



The notes marked × are made with the Thumb.

SECOND EXERCISE.

BARRÉ OR BAR CHORDS.

To make a Barré place the first finger of left hand firmly across the four strings, allowing the remaining fingers to remain free to stop the strings on desired frets. In the sixth measure of second exercise the chord is marked "5th Pos. Barré." By placing the first finger across the 4 strings we have D and A on 4th and 3d strings at the 5th fret. Then make D on 2d string at 6th fret, with 3d finger and F♯ on 1st string 7th fret with 4th or little finger. The fret on which the first finger falls determines the position, always.

THE POSITIONS.

The 12 th fret should lie mid way between the nut and the bridge and represents one half the vibrating string which sounds an octave above the open string.

The following is the common Chord of A major in the first position.

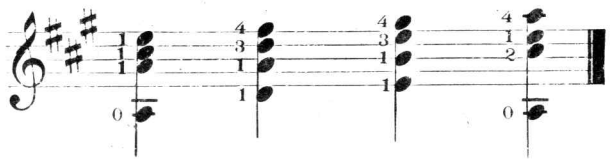
The following is precisely the same chord transposed one octave higher.

12 *Pos. Barre.*

Place the first finger across the four strings at 12th fret. Place 2d finger on 2d string 13 fret and 3d finger on 1st string 14th fret.

CHORDS ON THE POSITIONS.

5th Bar *5th Pos Bar.* *7th Pos. Bar.* *8th Pos.*



EXPLANATIONS.

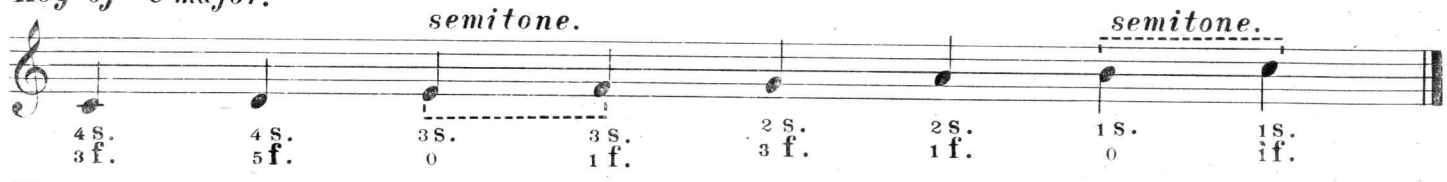
The first chord is marked 5th Bar. Leave Bass open and bar 3 strings with first finger. The second chord is marked 5th Pos. Bar. and has been explained in the stroke exercises. The 3d chord is marked 7th Pos. Bar. and is made similar to the foregoing chord, only at 7 Pos. instead of 5th.

The 4th chord is marked 8th Pos. This is not a Barré chord Bass open place first finger on 2d string 8th fret, making **E**, (the same note as the 5th string open.) Place second finger on 3d string 9th fret making **C♯** place little finger on 1st string 10 fret, making **A**.

THE SCALES.

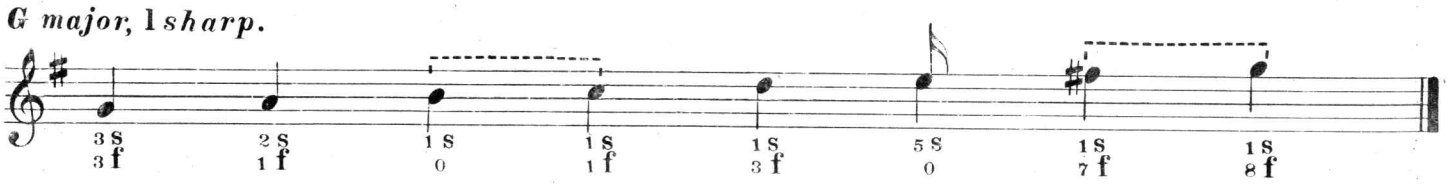
s stand for string.
f stand for fret.
o stand for open.
The smallest intervals or semitones are denoted by a brace, thus ,------, from one note to the next.

Key of C major.

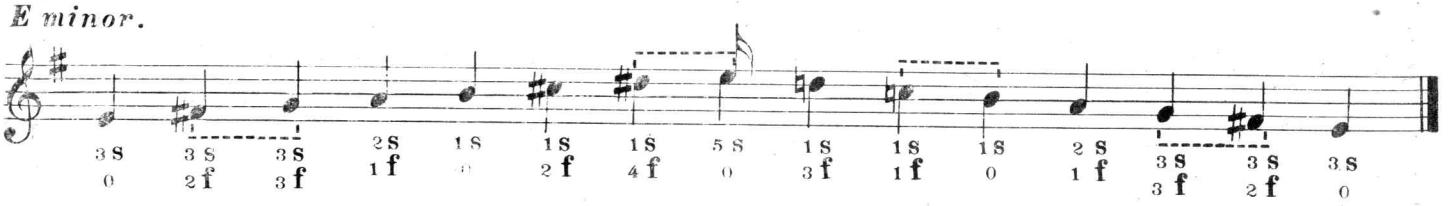


Key of A minor.

G major, 1 sharp.

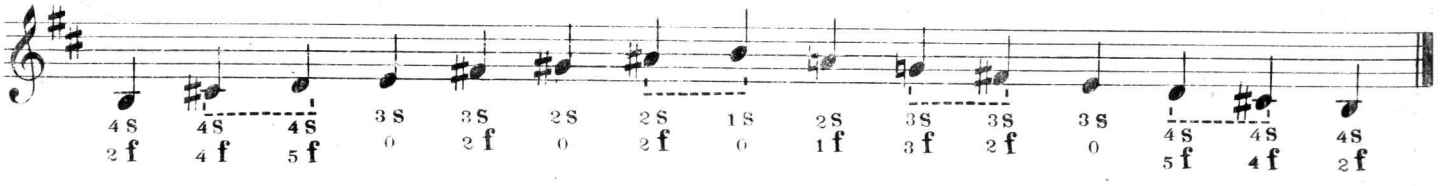


E minor.

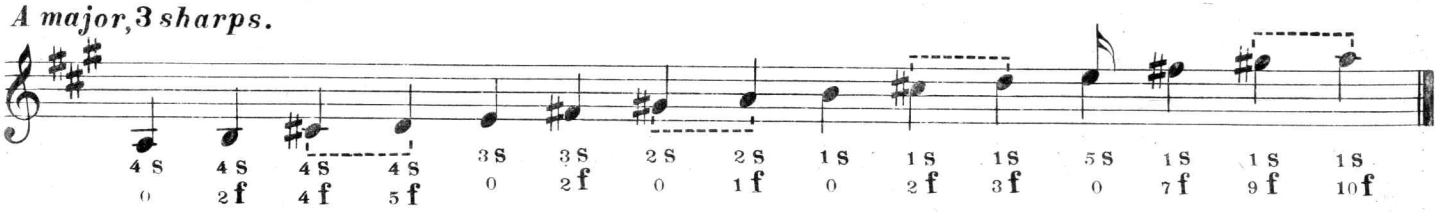


D major, 2 sharps.

B minor.

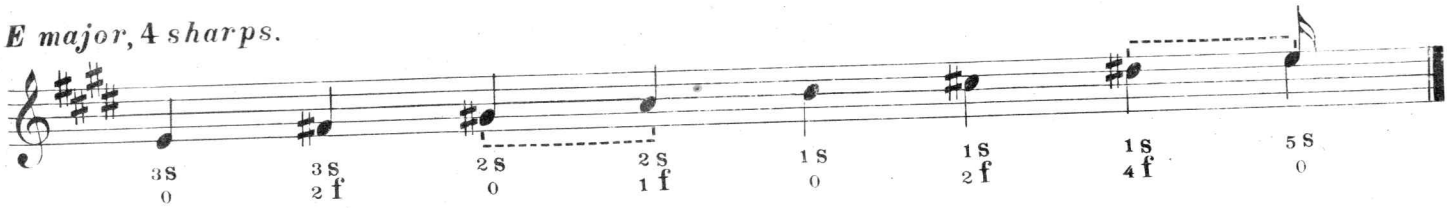


A major, 3 sharps.



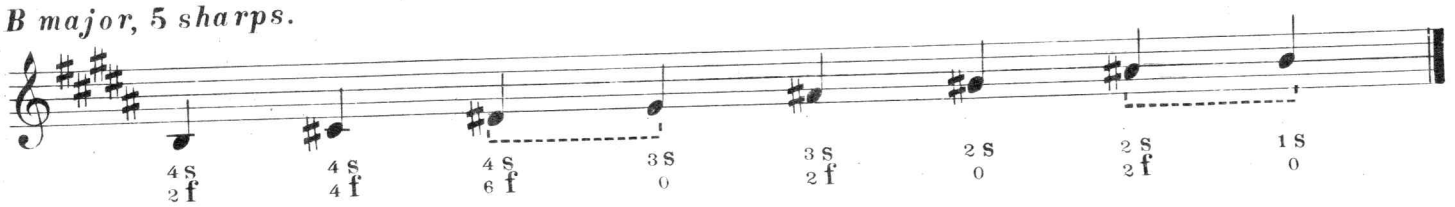
F♯ minor.

E major, 4 sharps.



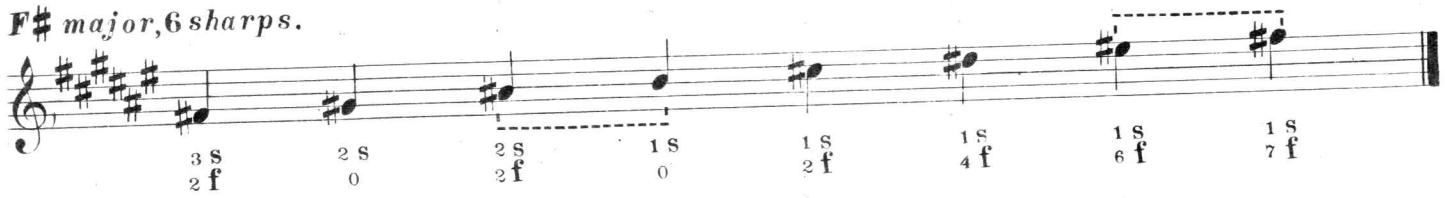
C♯ minor.

B major, 5 sharps.



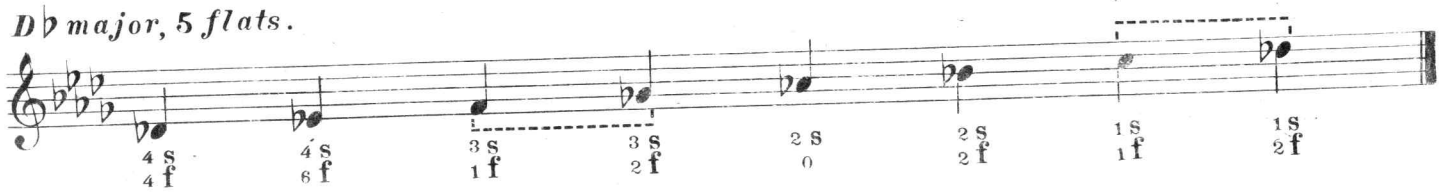
G♯ minor.

F♯ major, 6 sharps.

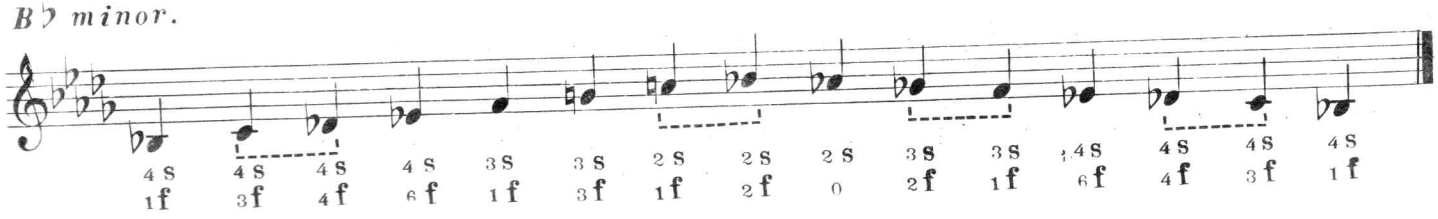


D♯ minor.

D♭ major, 5 flats.



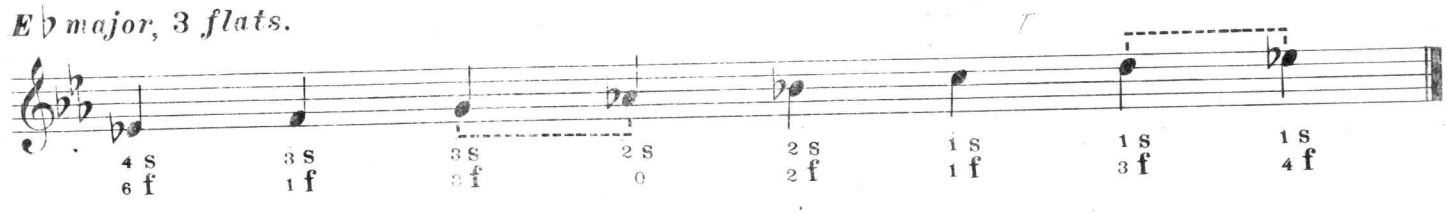
B♭ minor.



A♭ major, 4 flats.

F minor.

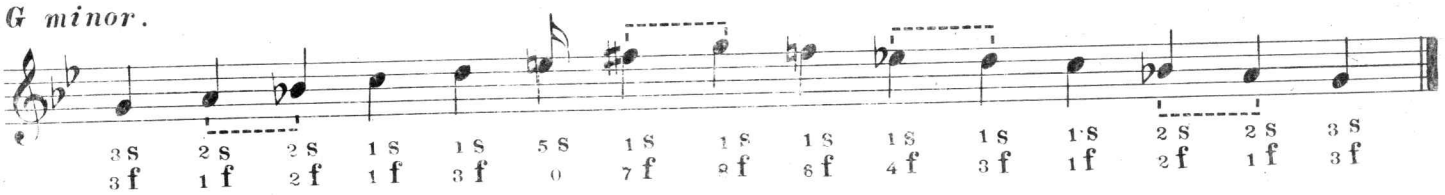
E♭ major, 3 flats.



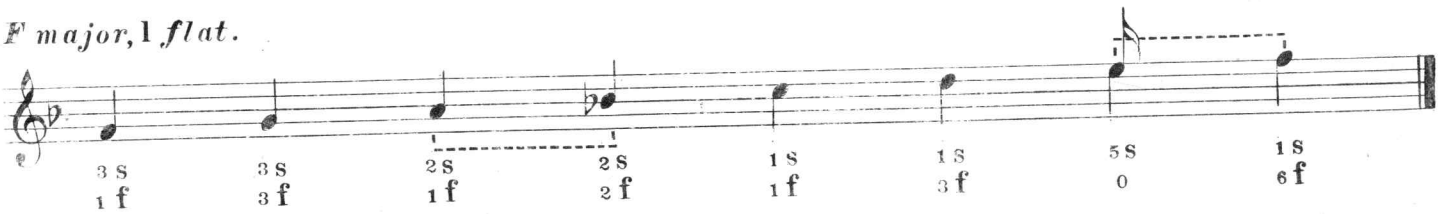
C minor.

B♭ major, 2 flats.

G minor.



F major, 1 flat.



D minor.

CHORDS.

C Major.
3pos.barré.
8pos.barré.
3 barré.
A Minor.
5pos.barré.
G Major.
3 bar.
3pos.bar.
4pos.
E Minor.
3bar.
2pos.bar.
D Major.
3bar.
B Minor.
2pos.bar.
3bar.
2bar.

A Major.
5pos.barré.
F♯ Minor.
2pos.bar.
E Major.
C♯ Minor.
B Major.
2pos.bar.
7pos.bar.
2 bar.
G♯ Minor.
3pos.

F♯ Major. (The same as G♭ major.)

2 bar. 2pos. bar.

D♯ Minor.

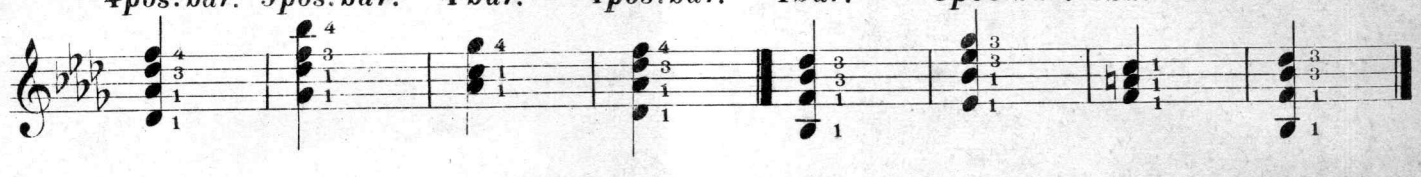
6pos. bar. 3pos. 1pos. bar 6pos. bar.

D♭ Major. (The same as C♯ major.)

4pos. bar. 9pos. bar. 4 bar. 4pos. bar.

B♭ Minor.

1bar. 6pos. bar. 1bar.



A♭ Major.

11pos. bar. 4pos. bar. 7pos.

F Minor.

8pos. bar. 1pos. bar. 3pos. bar.

E♭ Major.

6pos. bar. 11pos. bar 6 bar.

C Minor.

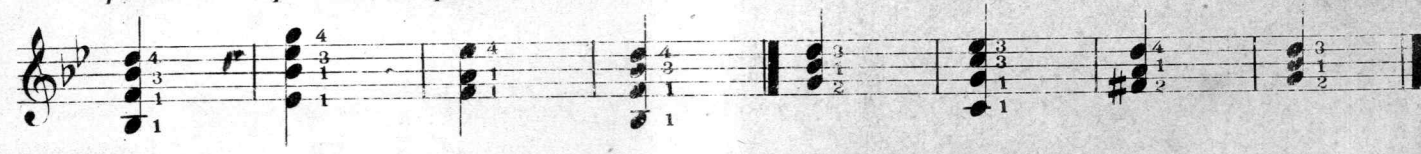
3pos. bar. 8pos. bar. 3 bar.

B♭ Major.

1pos. bar. 6 pos. bar. 1pos.

G Minor.

2pos. 3pos. bar

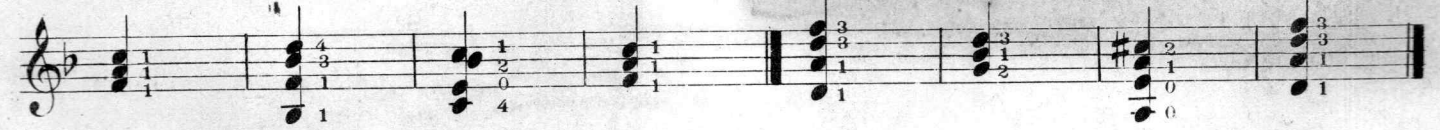


F Major.

1 bar. 1pos. bar.

D Minor.

5pos. bar. 3pos. 5pos. bar.



ARPEGGIO CHORDS.

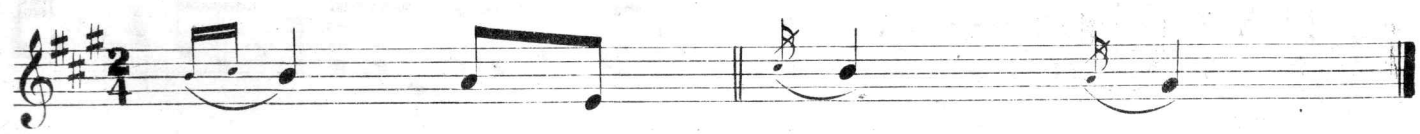
When chords are written as above, with the waved line, they are to be played from the lowest note to the highest in, rapid succession.

GRACE NOTES OR EMBELLISHMENTS.

It often happens that notes are introduced into a melody for embellishment or effect; as per following example.

In this case the notes are not counted in the time but borrow their time from the following note.

EXAMPLES.

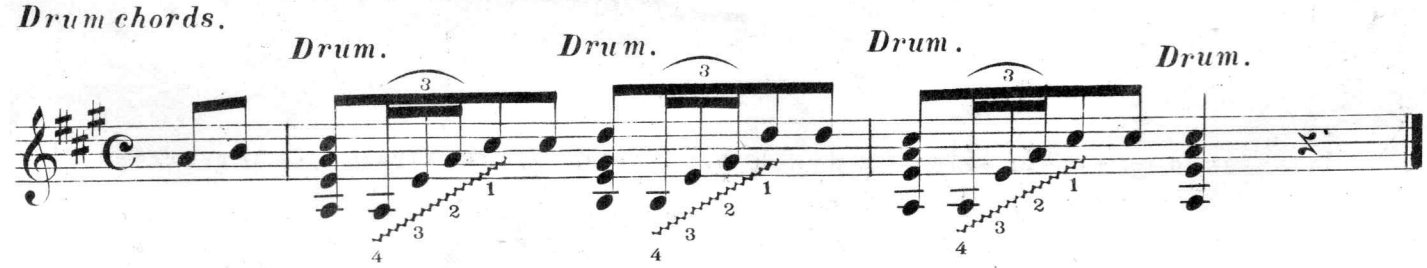


DRUM CHORDS.

Drum chords, or effects, are produced upon the Banjo with good effect in marches, etc.

The chord marked Drum, or D, is struck with the ball of the thumb and the fingers are then rolled over the strings using the back of the nails. This movement requires the assistance of a teacher and constant practicing.

Drum chords.



PROGRESSIVE EXERCISES.

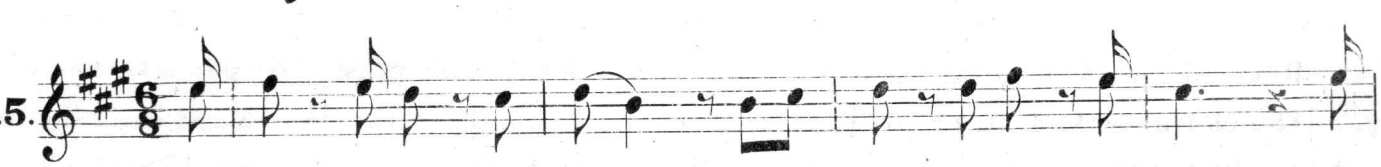
No. 1.

No. 2.

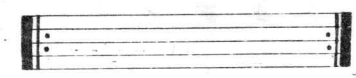
No. 3.

No. 4.

No. 5.



Dots placed on either side of a double bar denotes that the strain is to be repeated, thus -



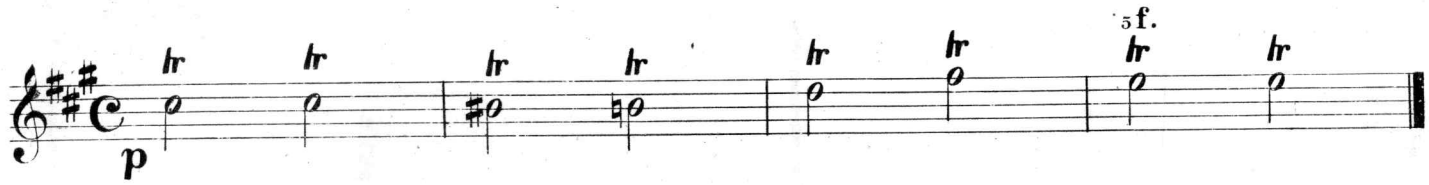
THE TREMOLO.

The Tremolo, or Trill, may be introduced in some pieces with beautiful effect.

The first finger is used for the trill whilst the thumb may be used at the same time to play an accompaniment to the melody. This movement requires continued practice.

The pupil should begin by practicing the trill alone, without the use of the thumb as per example No: one, and after sufficient progress has been made begin making the bass notes with the thumb, as per example No: two.

EXAMPLE, NO. 1.

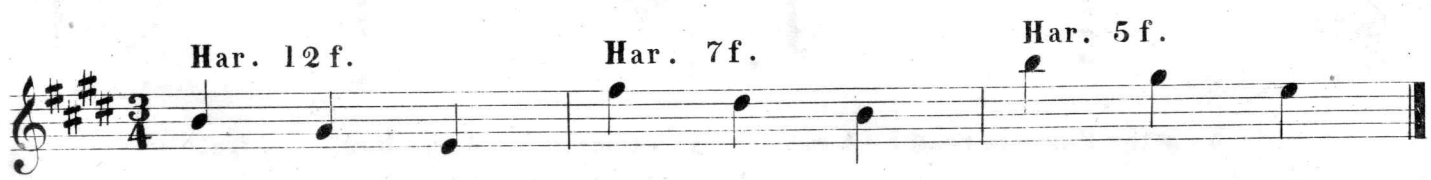


EXAMPLE, NO. 2.

HARMONIC TONES.

Harmonics may be produced by gently pressing a finger of the left hand across the strings at certain frets. The most perfect harmonic tones are found at the 12th, 7th and 5th frets.— The harmonic notes produced at the 12th fret sound an octave above the open strings, at the 7th fret a fifth above the open strings, and at the 5th fret a double octave above the open strings. The abbreviation Har. is used to denote the harmonic and they are written an octave lower than their natural tone.

EXAMPLE.



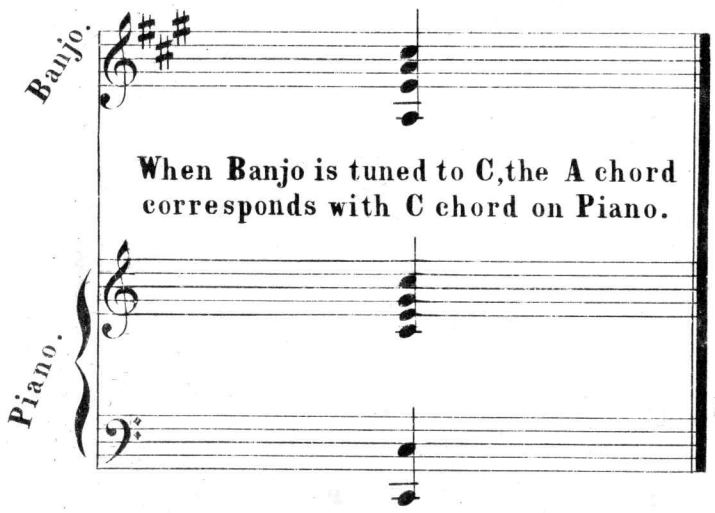
HOW TO TUNE THE BANJO TO PLAY WITH PIANO.

If your Banjo is of small or medium side_ say 11inch rim and 19 inch handle_Tune Bass string to C as per example, No:1.

If your Banjo is of Concert size_Tune Bass string to B♭, per example No: 2.

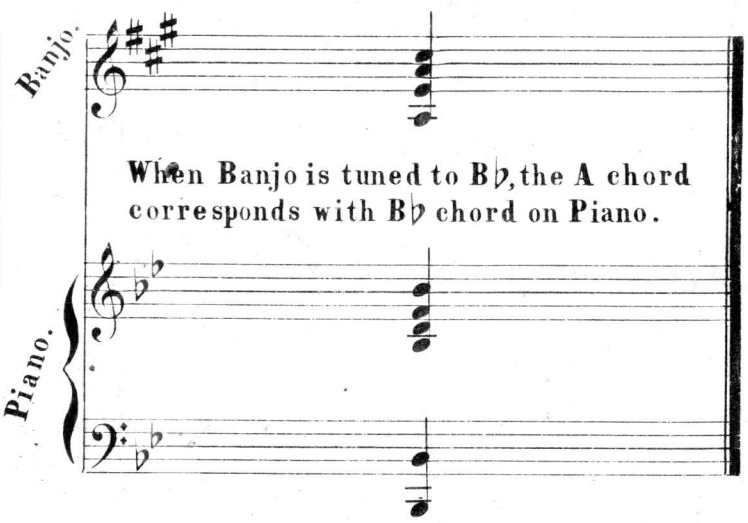
EXAMPLE No.1.

Chord of C read as A.



EXAMPLE No.2.

Chord of B♭ read as A.



When the Banjo is tuned to C, it is three semitones above the reading pitch and the Piano accompaniments must be written to correspond.

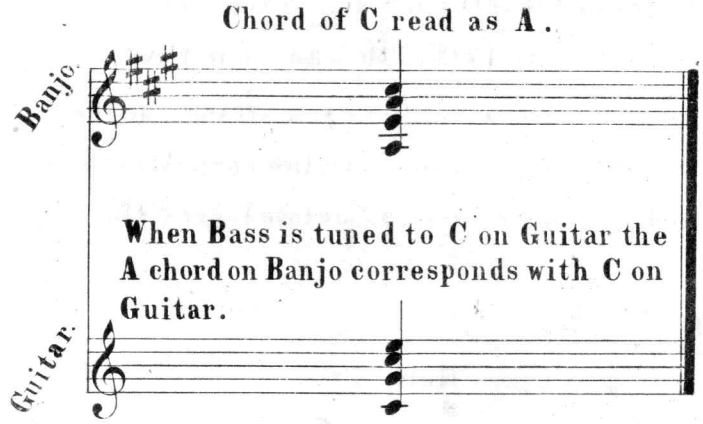
When the Banjo is tuned to B♭, it is a semitone above the reading pitch and the Piano accomp. must then be written one semitone higher than the Banjo music.

TUNING BANJO TO PLAY WITH GUITAR.

Tune 11 inch rim Banjo as per example No:1, Tune 12 inch rim Banjo as per example No: 2.

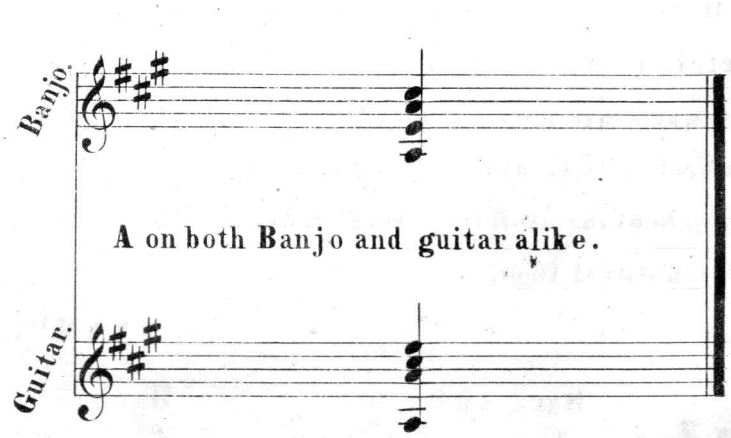
EXAMPLE No.1.

Chord of C read as A.



In example No.1. the Banjo is read in A and the Guitar in C.

EXAMPLE No.2.



In example No.2. the Banjo and Guitar are both read in the same key.

HEEL AND TOE POLKA

HARRY KEEL.

ORDINARY SCHOTTISCHE.

HARRY KEEL.

REED'S FAVORITE HORNPIPE.

SILVER BELL CLOG.

HARRY KEEL.

FAVORITE JIG.

JUMPING HORNPIPE.

Tune 4th string to B.

POLKA REDOWA.

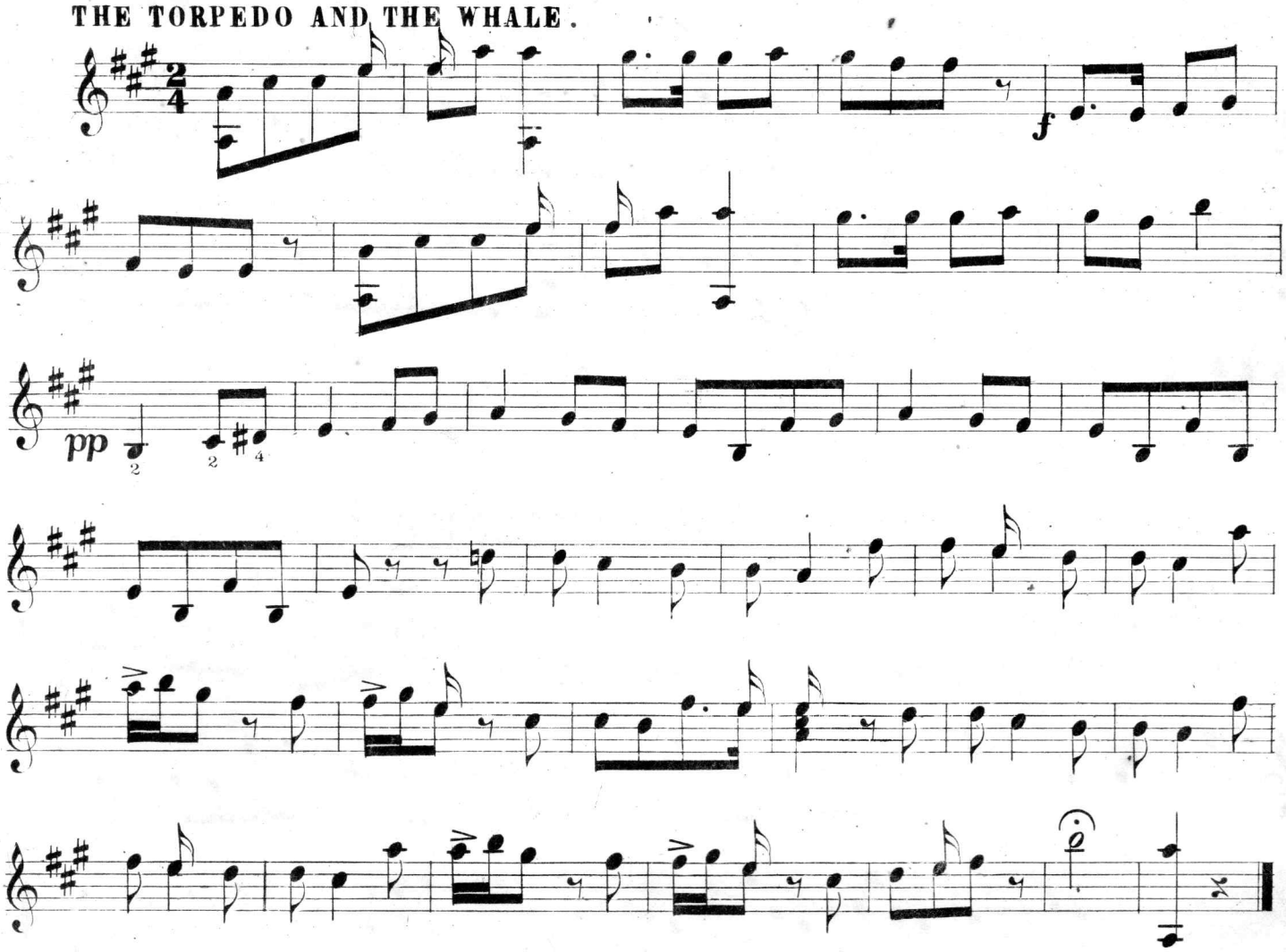
MABE SCHOTTISCHE.

SELECTIONS FROM OLIVETTE.

AUDRAN.

FIRST LOVE WALTZ.

THE TORPEDO AND THE WHALE.



SELECTIONS FROM OLIVETTE_Continued.

Chorus_ SOON THE BRIDE.

Waltz Song_SUNSHINE OF LIFE.

SELECTIONS FROM BILLEE TAYLOR.

SOLOMON.

THE VIRTUOUS GARDENER.

ALL ON ACCOUNT OF ELIZA.

SELECTIONS FROM BILLEE TAYLOR_Continued.

THE SELF MADE KNIGHT.

WALTZ.

SELECTIONS FROM BILLEE TAYLOR—Continued.

LOVE, LOVE, LOVE.

CHARITY GIRLS CHORUS.

IMITATION OF BELL CHIMES.

Tune 4th string to B.

IMITATION OF THE SPANISH GUITAR.

Tune Banjo thus and finger as though tuned in the ordinary manner.

BOCCACCIO MARCH.

BOCCACCIO MARCH—Concluded.

TRIO.

3 Bar

cresc.

6 ✶

f

6 ✶

3 Bar

4 ✶

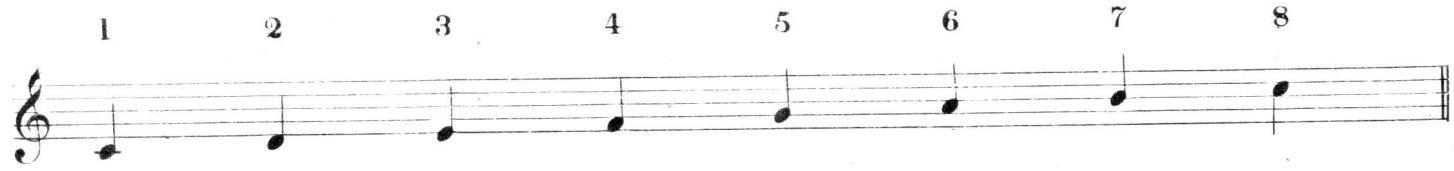
1.

2.

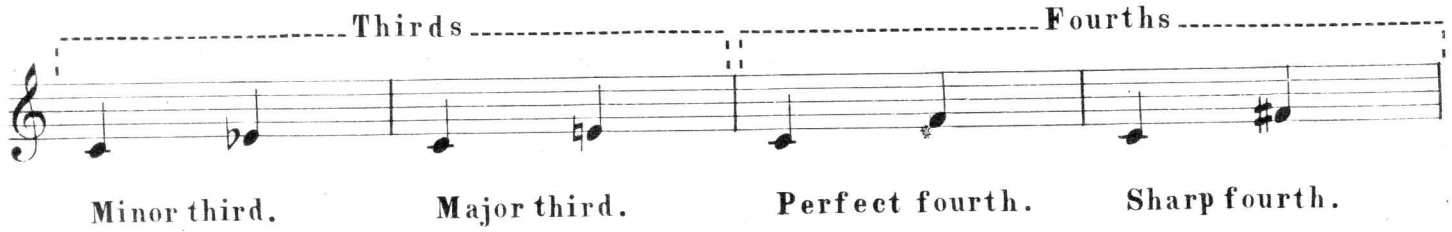
D.C. al Fine.

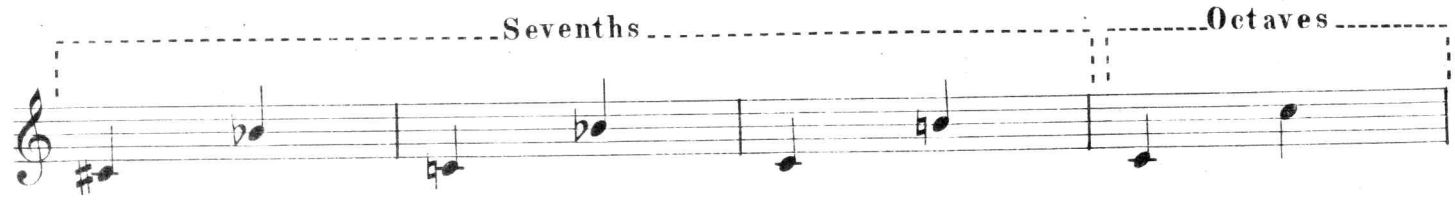
INTERVALS AND THE CONSTRUCTION OF CHORDS.

The distance from one tone to another is termed interval. The first and last notes are included in counting the distance.



From C to D is a second, from C to E a third, from C to F a fourth &c. the following are inter vals in common use.





For other Intervals the pupil should seek the study of Harmony.

A Chord is the expression of two or more tones at the same time.

The note on which the chord is constructed is called the Root of the chord.

A chord consisting of any given note with its 3d and 5th is called a Triad.

When the root is doubled, or 8th added, it is called a common chord. For instance, the common chord of C, would be C, E, G and C_those letters being the 1st, 3d, 5th, and 8th of the scale.

The following are the Harmonic names of the chords on the different degrees of the major and minor scales.

We now transpose the above into the natural keys of the Banjo **A** major and **F♯** minor and also change the position of some of the notes in order to adapt the chord to the capabilities of the instrument.

There are but twelve original chords of each kind, but they can be almost infinitely varied.

The Melodic minor scales most commonly used are constructed with a view to melody, whilst the Harmonic minor scales are constructed with a view to Harmony.

The Harmony of the melodic minor necessitates a departure from the key.

The Harmonic minor scale is the same ascending and descending and is formed thus —— from 1 to 2 a tone, from 2 to 3 a semitone, 3 to 4 a tone, 4 to 5 a tone, 5 to 6 a semi-tone, 6 to 7 an augmented tone and 7 to 8 a semitone.

The Dominant of any key is the 5th letter in the scale.

To form the Dominant seventh chord of any key, use the Dominant, or 5 th note of the scale, as a root-add to it its 3d, 5th, and 7th.

Thus in the scale of C the dominant triad consists of G, B, and D. Now add F and you have the chord of the dominant seventh.

In the key of A major the dominant is E add to it G♯, B, and D, its 3d, 5th, and 7th, and you have the Dominant 7th chord of the key of A.

In example no: 1 we write the chord in its regular or direct form but as it may readily be seen that it would be impossible to execute the chord so written upon the Banjo we change the position of one of the notes as per example no: 2.

EXAMPLE No:1.

Dominant seventh.

EXAMPLE No:2.

Dominant seventh.

It will be seen that in example no:2 we have the same notes as in example no:1, but we have placed B an octave lower. By thus arranging the chord it's expression on the Banjo be-
-comes an easy matter.

The Chord of the Diminished Seventh, an important chord in modulation, is formed by sharp-
-ing the root of the chord of the seventh.

ROCK OF AGES.

SACRED MELODY.

D.C. stands for Da Capo and means that you are to go back to the beginning of the piece.

AUGUST POLKA.

ROB. KÜHNE.

When an accidental sharp, flat, or natural is prefixed to a note, it affects all the following notes of the same name contained in the measure unless contradicted.

When the last note of a measure is so affected, if the next measure commences with the same note it is also affected

When a strain is to be repeated, and the last measure embraces the following sign, thus, 1. it denotes a first and second ending to the strain. The first ending must be omitted on repeating the strain.

TOURIST'S GALOP.

Arranged by A. BAUR.

MASTODON MAZOURKA

Composed and arranged
for two Banjos.

by J. H. LEE.

1st Banjo.

2d Banjo.

ral - - - len - - - tan - - - do.

Tempo di Mazourka.

3 Bar.

1. 4 Pos.

3 Pos.

2. 4 Pos.

3 Pos. 3 Pos. 3 Bar.

D. S. stands for **Dal Segno** and means that you must return to the sign 𝄋

NEW VARIATION ON HOME, SWEET HOME.